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NUDE STUDY OF A YOUNG GIRL—PASTEL BY FEDERICO ZANDOMENEGHI
PURCHASED BY THE ART INSTITUTE

comprehension of a new art calls for new adjustments, new habits of appreciation. These we mechanically resist forming; and we quarrel with the thing that demands them. Modernism is probably not so bad as the conservatives think, nor so good as the modernists think. But it lies in the path ahead of us, and there is nothing to do but go through it or stand still. We cannot get around it. Meanwhile, after it has inundated the landscape for a while and subsided we may discover that, like the overflow of the Nile, it has left a fine deposit where it spread and that the old harvest of our happiness is to know a richer season because of its flood.

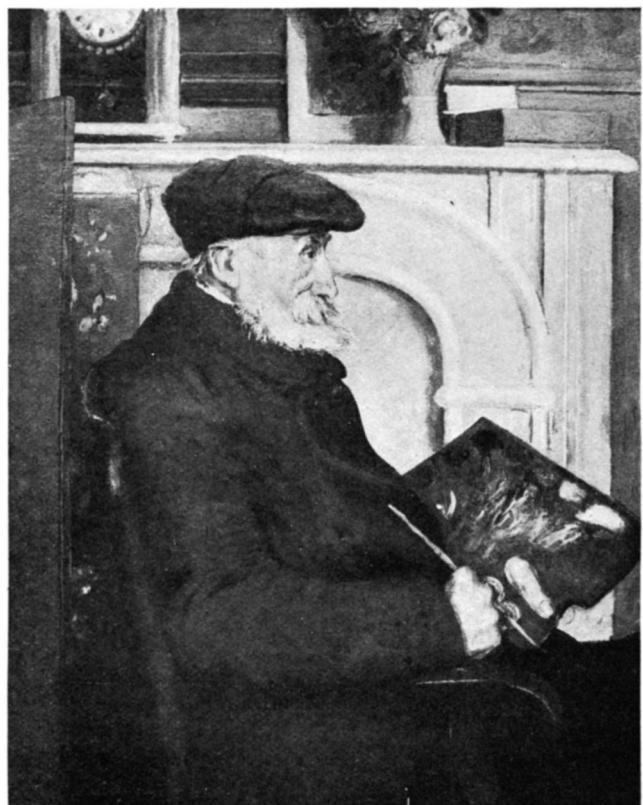
The attitude of intelligence is receptive—we cannot even reject an idea until we have entertained it. The art museum has no propaganda for new art

or for old; it aims simply to put before the people the thing that is going on. It is for the people to acquaint themselves with, to take positions for and against, to feel, and to have opinions about. Finally, it is for the people to condemn or to crown.

G. W. E.

COMING EXHIBITIONS

FOR the coming season a wide range of exhibitions is offered, of which the following tentative list may be given: from September 22 to October 24, paintings by Carl Krafft and an exhibition of advertising art by the Society of Art Directors, Chicago; from November 4 to December 12, the Thirty-third Annual Exhibition of American Oil Paintings and Sculpture; from December 18 to January 18, a



PORTRAIT OF AUGUSTE RENOIR—BY ALBERT ANDRE
PURCHASED BY THE ART INSTITUTE

series of "one man" exhibitions by Charles H. Woodbury, Guy Wiggins, Alfred Juergens, John and Anna Stacey, a group of paintings by Gifford Beal, W. Elmer Schofield, and Eugene E. Speicher, and a collection of sculpture by Jo Davidson. In December also it is planned to hold an exhibition of pastels by William Penhallow Henderson and the annual exhibition by the Chicago Chapter of the Wild Flower Preservation Society of America. In February comes the Twenty-fifth Annual Exhibition by Artists of Chicago

jury of selection comprises an exhibiting committee of three art directors, the Director and a trustee of the Art Institute, and a local painter. The pictorial section of the collection will include drawings, designs, and paintings in various media, posters, examples of hand lettering and of both artistic and mechanical photography.

Carl Krafft, a young Chicago artist who will exhibit about thirty-five paintings, is a former student of the Art Institute School. He is represented in the collections of the Municipal Art

League and the Commission for the Encouragement of Local Art. Last winter, in the Chicago Artists' exhibition, he received the Mr. and Mrs. Frank G. Logan Medal and Prize of \$200. His exhibition will comprise landscapes and figure pieces which were painted in the Ozark Mountains, along the Desplaines River in the vicinity of Chicago, and at Galena on the Mississippi River.

THE LIBRARY

OF particular interest among the new accessions of the Ryerson Library during the summer months are *Chotsko* (1912), a folio of superb plates, with text, of frescoes, textiles, sculpture, bronzes, and carvings found at this site in East Turkestan; *Mediaeval Sinhalese Art* (1908), by Ananda Coomeraswamy, "a monograph on mediaeval Sinhalese arts and crafts, mainly as surviving in the eighteenth century, with an account of the structure of society and the status of the craftsman"; *Le Tavolette dipinte de Biccherna e di Gabella del R. Archivio di Stato in Siena* (1901), with an introduction by Alessandro Lisini; *Les très riches heures de Jean de France Duc de Berry* (1904) by Paul Durrieu, which is the standard publication of this famous Book of Hours in the Musée Condé at Chantilly, whose full-page illuminations of the twelve months acquaint one not only with one of the



MARY AND GUIDO—PAINTING BY GEORGE SPENCER WATSON
LENT BY THE NATIONAL GALLERY OF CANADA, OTTAWA,
FOR THE INTERNATIONAL EXHIBITION

finest examples of manuscript illumination of the fifteenth century, but also with the customs and life of that period. Other notable accessions are the *Universal Palaeography: Fac-Similes of Writings of All Nations and Periods* (1850) by M. J. B. Silvestre; and *Costumes, œuvres d'art et ustensiles*, 10 volumes, (1891) by J. H. de Hefner-Altenbeck, particularly interesting for its details of fabrics, jewelry, armor, and accessories.

In the Burnham Library of Architecture the notable additions consist of early editions of authorities on architecture which are particularly interesting from the historical standpoint. The following are all seventeenth and eighteenth century works, some in their original bindings, others covered with richly